

RESUMEN: *El propósito del estudio fue designar las características de género de la pobyvalshchina e identificar su especificidad lingüística. Los autores establecieron el contenido semántico del término y determinaron la legitimidad de usar este término para el género que es común entre los hablantes de dialectos rusos antiguos en Tobolsk Irtysh Land. La investigación se basa en la práctica de recopilar, describir y mapear dialectismos del idioma ruso. Un breve análisis de los textos mostró que la pobyvalshchina de esta región se caracteriza por rasgos tradicionales de otros géneros de narración oral y prosa. Se diferencia de otros géneros épicos en que está diseñado para enseñar al oyente y transmitir algún tipo de orientación en la vida cotidiana. El marco lingüístico de la pobyvalshchina se compone de vocabulario coloquial.*

PALABRAS CLAVE: *Pobyvalshchina. Dialectismo. Prosa de no ficción.*

Introduction

Oral folk art of the peoples of Siberia has a long tradition of study. The scientific basis for modern research, which is carried out under the patronage of the Siberian school of folklore, was laid in the 19th century. Despite the generally recognized achievements of the school in the world scientific community, one cannot fail to note the insufficient study of the works of the West Siberian old-timers' folklore that exists on the territory of the Tobolsk Irtysh Land. The presence of “white spots” on the folklore map of the region is explained by various reasons, including the complicated administrative-territorial history of the modern Tyumen region.

Oral folk art of the Tobolsk Irtysh Land is represented by different genres: riddles and ditties, proverbs and sayings, songs and fairy tales, works of children's folklore. Several works by V.A. Kozlova and A.M. Koshkareva are devoted to the study of the linguistic organization of small genres of folk art in the region.

Pobyvalshchina, which is an integral component of the oral folk art of Siberian old-timers, has not yet become the subject of special research.

The purpose of the study: to identify the genre features of the pobyvalshchina and describe its linguistic specificity.

The objectives of the study: The authors set themselves the task of, firstly, establishing the semantic content of the term pobyvalshchina and various approaches to its use in the Russian philological tradition; secondly, to determine the legitimacy of using the term pobyvalshchina in relation to the small prose genre that is common among the speakers of Russian old-time dialects in the Tobolsk Irtysh Land.

Methods

The analysis was carried out on the content of the number of *pobyvalshchina* told in 1982 by Lukerya Sergeevna Antipina (née Abramova), a native of the village of Antipina, Tobolsk region. The study is based on the analysis, generalization, and systematization of modern achievements of Russian folklore studies, the practice of collecting, describing, and mapping dialectisms of the Russian language in their synchronous state.

Results

Originally, in Russian philology, *pobyvalshchina* is “oral stories, in which there is still a strong connection with the *bylina* both in content and style, although they have lost not only the melody but also the poetic structure” (Astakhova, 1962). Several researchers consider a *pobyvalshchina*, without giving it the status of independence, in several genres “*byl*”, “*byvalshchina*”, “*bylichka*”, calling them homogeneous: “*Byvalshchina* (also a *byl*) in Russian folk art is a short oral story about some incident, told as if it took place in reality...” (Kozhevnikova, Nokolaeva, 1987); “*Bylichka* is a reliable, from the people’s point of view, oral story about spirits, masters of natural elements and their contacts with a person, regardless of their social status, gender and age” (Shafranov-Kutsev, 2000); “... it seems inappropriate to divide the *bylichka* and the *byvalshchina* as two different genres. Rather, we can talk about two varieties of one genre” (Reili, 1999). Words of general literary meaning, having acquired an additional specification, became terms: “... *bytie* = event, adventure” (Diachenko, 1998); “*Byvalka*, *byvalshchina*, *bylitsa*, *bylina* is the story that happened, it is not fictional, but true; sometimes fiction, but feasible, not fabulous” (Dal, 1978). A.M. Koshkareva writes: “Our Siberian *pobyvalshchina* is not a transmission of the content of ancient Russian *bylina*, it is a story about events that, according to the narrator, had a place in life; cases that they allegedly heard from a person they knew who was a participant or eyewitness to the event” (Koshkareva, 2010). It is noteworthy that the informant called the stories told by the term “*pobyvalshchina*”, emphasizing, probably, intuitively, not potentially possible events, but as already happened, known to certain persons or in certain territories. There are four examples of *pobyvalshchina* recorded from the words of the informant.

Decided to joke

A peasant who walked home at night took a short road through the cemetery, and in the dark he recoiled from the path and fell into the old grave, dug by someone long ago and abandoned, either didn't like the place or found a better one. The peasant was frightened, immediately sober, and when he came to his senses, he was even more frightened: two dots seemed to be glowing next to each other. He touched it with his hand: wool, horns. He started to read the prayers the one he remembered and then touched once again: horns, wool. 'That's not devil', so the man calmed down: apparently, the goat had fallen into the pit before him. They sat together until the sunrise. In the morning he heard: it seems like someone is riding on a cart. The man began to shout, and on the cart, the old man and the old woman drove across the grass, they were frightened. The old woman is shouting, making the sign of the cross: "Turn around, old man. Devilry!" But the old man is bolder. "Swear," he says, "that you are a man." The man swears and crosses himself. The old man threw him a rope into the pit, and the peasant decided to joke: he took it and tied the goat first. As the old woman saw the goat's head over the pit, she lost her mind, and the old man urged the horse, crossed and pushed, crossed and pushed.

The women passed along the road, pulled out both the man and the goat.

Wanted to get rid of his wife, but found a treasure

Last year a man plowed the field barefoot. He's plowing and plowing, suddenly something pricked his leg as if there was a nail in the ground. He began to pull this nail and dig it out – something echoes in the ground and knocks. The man dug up the dirt and sees: in the hole, there is an old box, which means that he found a treasure. He began to pull it out but couldn't do it. "I'll bring," he thinks, "my wife, she will see the box, and I'll shove her into the hole, I won't get the treasure, but I'll get rid of the woman." The man ran after his wife and brought her. "Come on," he says, "we'll get the treasure, I can't pull out by myself." They went to the pit. The man pushed his wife there, and she grabbed at him, only the handkerchief from her head fell into the hole. Now, what to do? Together they began to pull the box and pulled it out. There was silver, around a pood of it, and they went home.

How a man could not protect happiness

Once a man was walking home from the mowing through taiga. He didn't notice anything, but when got out on the road, the old man became a partner on the road.

“Come on,” he says, “let’s exchange boots.” The man was surprised: “Why would I do that, I have comfortable boots, I’m used to them.” The old man does not stop: “let’s take turns, and that’s all”. They have already reached the porch, but the old man still praises his own boots. Indeed, his boots are good, with long collars, while the peasant has such short boots.

‘Well,’ the man thinks, ‘now that I’m at home, I’ll trade if he asks so.’ He took off his boots and gave them to the old man. The old man took his boots, put his own in a corner in exchange, and then only the door slammed. The peasant looked into the corner, and there were two pieces of birch bark in a circular shape from a birch.

The peasant realized that that was not an ordinary old man and he had traded his boots for a reason. And it was on the night of Elijah’s Day, when, they say, the fern blooms. The peasant hooked such a flower in the dark with his collar, and even plucked it, not knowing about it. The forest owner did not want to part with the magic flower, so he took away the man’s happiness along with his boots.

How the soldier got the treasure

One soldier walked home to Samarovo through our village after the World War and came in the evening. He didn’t know what time the steamer boat to his village was leaving, so he began to ask to spend the night, but no one would let him in. These were famished years, and in the houses, there are only women, children, and old people. The grandfather from Liutyh advised him that, on the opposite side, they lived in a five-wall building, to go for a loan, there is an empty house. “If you are not afraid,” he added, “something seems to be there.” Then, he showed the way.

A soldier entered the house, swallowed a shanga, settled down on a bench, but when he started to fall asleep, suddenly heard a voice: “I will fa-aa-ll, fa-aa-ll”. The soldier sat quietly for some time. Yet when he settled down on his side and began to doze, the voice cried again: “I will fall-aa-ll, and even so, I will fall-aa-ll!”. He endured and endured, but then got angry and barked in return “Well, fall!” and also added some obscene words. Suddenly, something flopped on the floor, and everything got quiet. The soldier woke up, the sun was breaking through the cracks, and on the floor, there was a pile of silver. The treasure was coming out and was not giving rest to people, so the soldier got it.

Discussion

Genre Features of the pobyvalshchina of the Tobolsk Irtysk Land

The topics of the pobyvalshchina of the region are quite diverse: as a first approximation, they are classified into everyday pobyvalshchina, pobyvalshchina associated with crafts, and pobyvalshchina in which mythological characters and plots are present. Researcher K.V. Chistov pointed to the systematization of the pobyvalshchina according to the nature of the supernatural being that the hero encounters (Chistov, 1964). However, not every plot includes a meeting of a character with an unreal creature, therefore, it is often impossible to draw a strict boundary between the cycles: the repertoire elements of one cycle can organically fit into the plot outline of another – their choice is directly dependent on the economic and everyday life prevailing in a particular area, general cultural census, mythological superstitions and beliefs associated with the relationship of man to nature.

The genre specificity of the pobyvalshchina is primarily due to the peculiarities of its content. The content, regardless of which cycle it belongs to, is based on an adventurous plot based on the change of all sorts of incredible adventures from everyday life, family relationships, which are revealed in a plausible form. Despite the prevailing everyday nature of the visits, many of them also have fantastic features, for example, the meeting of an ordinary person with evil spirits or elements of magic. Such elements of a fairy tale, usually very superficial, are necessary for the story itself. In turn, the everyday element, developing due to the fantastic component, remains predominant in the genre. In particular, the “cry of the treasure” in the pobyvalshchina “How the soldier got the treasure” is an inserted episode, the center of the whole narrative is focused on the image of a soldier, in which traits of character and norms of behavior are guessed, traditionally attributed by the Russian popular consciousness to a serviceman: the strength of the spirit, dexterity, and unpretentiousness to everyday life.

Mythological symbols and rituals in the disclosure of the plot outline play an auxiliary explanatory role, but they require the listener to have certain background knowledge. For example, with the beginning of the mythologized historical tradition is connected the plot about a man who unknowingly gave his happiness to the “forest owner”. To understand why the owner took it away along with his boots, one need to know the legend about the magical properties of the fern.

According to folk legends and beliefs, a person who managed to get a red fern flower blooming on the eve of Elijah or Peter’s Day becomes lucky, acquires the ability to become invisible, with its help a person can get wealth (Petrukhin et al., 1995).

Elijah's Day is July 20. In Siberia, by this time, haymaking was over, and the harvest began: "Elijah the Prophet is a deadline for mowing", "Elijah is conceiving harvest" (proverbs). From that day on, it was impossible to swim in open reservoirs, because a deer or a horse of Elijah the Prophet dipped the antlers into the water, and Elijah himself threw a piece of ice into the water. Day of the Holy Apostles Peter and Paul is July 12. In the folk tradition, it is called Peter's day. The main tools used in the new season were prepared for it: rakes, pitchforks, devices for pulling hay, and straw on a cart. This day lifted the ban on eating fruits, which was strictly observed during the spring period. For example, in Siberia, it was from this time that it was customary to pick strawberries (Petrukhin et al., 1995).

A fern flower is not given to a person, it is difficult to find and see it, but it is even more difficult to pick and keep it – evil forces oppose it. However, it was possible to get a fern flower by chance, without knowing about it. However, even in this case, the person will not get the flower: there will always be forces (in this specific case, the "forest owner" in the form of an old man) that will prevent the man in the street from acquiring magical knowledge.

The pobyvalshchina differs from other epic genres not only in its content but also in its purpose. If the purpose of a fairy tale is mainly to entertain the listener, bylina – to convey the pathos of the sublime and tell about something very significant or heroic, then the purpose of the pobyvalshchina is to teach the listener and convey a certain guide to action in everyday life. Obviously, to a certain extent, the didactic element is inherent in any genre of oral folk art, but in the pobyvalshchina it plays a predominant role. This peculiarity of the genre is perfectly illustrated by the moral quintessence of the pobyvalshchina "Decided to joke". Everything has a place in life: hard work and good rest, philosophizing and verbiage – the main thing is that all this should organically merge with the everyday and communicative situation and be in time and place. Despite the mentoring and edifying tone of the pobyvalshchina, its teaching is permeated with the bright optimism inherent in popular contemplation in general.

The form and methods of narration of the pobyvalshchina are monotonous. Its most vivid reflection is an indication of the time, place, or – less often – the subject of the action. If, for example, in a fairy tale, bylichka, these categories are always designated extremely vaguely ("in a certain kingdom, in a certain state"; "beyond the distant lands"; "once upon a time"; "a long time ago, so no one remembers", "once", "not far from here..."), then in a pobyvalshchina they are outlined specifically, giving

the plot the authenticity of a life fact (“On the Shaitanka river, not far from the Shaitanovskie yurts, there was a small mill”; “There was Vansha Akhumov...”; “One soldier walked home to Samarovo through our village after the World War...”).

The story in the pobyvalshchina is short and simple without distracting details. In this regard, the pobyvalshchina “Wanted to get rid of his wife, but found a treasure” is indicative. Here, the entire narrative from beginning to end is in the incessant development of action, it is devoid of the traditional characteristics of spouse or motivation why the husband wanted to get rid of his wife, there is not a single extra episode, traditional jokes and deviations out of communication with basic action.

It is obvious that the West Siberian old-timers’ pobyvalshchina, not possessing rigid genre canons and demonstrating, often, dependence on the situation of communication, reveals signs of other forms of oral prose. First of all, the common point between pobyvalshchina, bylichka and byvalshchina are: the narration of an extraordinary or supernatural episode, the maximum assurance of the reliability of the events described, the use of a standard set of mythological images, the appeal of the content not to tradition, but to events from the life of the narrator or acquaintances, temporary attachment to the present or recent past, etiological finale: a moral conclusion, an explanation of success or, conversely, failure.

At the same time, the pobyvalshchina of the Tobolsk Irtysh Land demonstrates unique features and genre specificity. It does not always end, unlike bylichka, tragically. While a pobyvalshchina only informs about the events that took place in someone’s life, a byvalshchina and a bylichka not only ascertain them but also broadcast the potential opportunity to repeat themselves, for example, in the lives of the listeners. In contrast to the pobyvalshchina, bylichka and byvalshchina do not comment on the described reality but only report on the supernatural incident that took place. If the byvalshchina presents a detailed story with a sufficiently detailed description of demonological creatures, whose actions can become more complicated and acquire psychological motivation, then the pobyvalshchina tends to turn into an entertaining or funny story in which superstitious ideas are exposed, and their original function of intimidation is lost.

Language features of the pobyvalshchina of the Tobolsk Irtysh Land

The linguistic framework of the pobyvalshchina as a genre of oral creativity is the colloquial vocabulary, which does not violate the generally accepted norms of literary speech, but is characterized by a certain freedom and ease of use.

Conversational words impart great liveliness and expressiveness to speech. This is most clearly manifested in those cases when, instead of a sluggish turn (“Suddenly, something fell to the floor, and everything got quiet”), a capacious word was used (“Suddenly, something flopped on the floor, and everything got quiet”), which, in addition to the designated notion “to fall”, includes the assessment “something heavy has fallen”.

For a reduced, rude characterization of phenomena and objects of reality, the common language is also used in the pobyvalshchina: “baba” (“woman”), “pnut” (“kick”), “strukhnut” (“freak out”), “muzhik” (“man”).

Dialectisms introduce into the pobyvalshchina an expression of folk-colloquial speech and the immediacy of modal assessment. They, being a means of artistic expression, indicate the region where the pobyvalshchina is or was created. Moreover, they are noted at all linguistic levels. Let us name the most characteristic, unique of them for the Tobolsk Irtysh Land.

Phonetic features:

- 1) e-pronunciation – coincidence of sounds [e], [o], [a] in unstressed position after soft consonants in sound [’ə]: k vécheru [kʷv’ech’eru], chérez [ch’eres] – Uvat;
- 2) o-pronunciation, that is, the distinction of [a] и [o] in unstressed position: [shol od’in soldát sʷm’irovói fʷsamárovo ch’ər’es náshu d’er’əvn’u] – Uvatsky District;
- 3) matching a long hard sound [sh] to long soft sound [sh’]: [razryl muzhyk z’eml’u | v’id’it | vʷjám’e jáshshyk star’inii] – Uvatsky District.

Morphological features:

- 1) declension of masculine nouns with suffixes -ushk-, -iushk-, -ishk-, -k- by the type of neuter nouns (iabloko – iabloki; soldatko – soldatka): [posov’etoval jemu d’etko izʷl’utykh ...] – Uvatsky District;
- 2) regular use of the post-positive particle -to in different versions (-ot, -ta, -tu): [n’ich’evó n’eʷzam’echál | aʷkakʷnaʷdorógu vyshl | kʷn’emu star’ich’ókʷot pr’iparils’] – Tobolsky District.
- 3) widespread loss of intervocal iota [j] and the formation of contracted forms of adjectives, pronouns, ordinal numbers and verbs [s’idit vʷbáne fʷpólnoch’ | naʷpurgofk’i nazhymát | aʷuʷsamovó muráshk’i pʷkʷkʷozh ʷtʷstrákhʷal] – Tobolsky District;

Of the lexical features, we note:

- 1) ethnographisms: *shanga* – “vatrushka”;
- 2) proper lexical dialectisms: *otshatitsia* – “retire, recoil”, *lonis* – “last year”, *chuditsia* – “seem”, *plitsta* – “mill wheel shelf into which water beats”; *lakhudra* – “slovenly woman”.
- 3) siberisms (words borrowed from the languages of the indigenous population of the Ob-Irtysh interfluvium: Tatars, Khanty, Mansi, Nenets): *urman* (Finn-Ugric) – “large area of forest”, “taiga”.

Among the features of the visit should be noted such as the use of words – euphemisms. For example, “chernyi”, “sam”, “**anchutka**”, “**vrag**” are words that replace the taboo word “devil”. The ban on the use of this word is associated with the popular idea of the ability of “evil spirits” to **interfere** in the lives of people, “leading them into sin”. As euphemisms, words are used that characterize the “evil spirit” based on Christian ideas (“The devil is an anthropomorphic creature covered with black wool, with horns, tail, and hooves”) [9].

The lack of events in the plot of the *pobyvalshchina*, its laconic brief content is also felt in the construction of phrases. The alternation of short, often syntactically homogeneous sentences forms a clear rhythmic pattern, in which in some places one can feel gravitation towards intonational-syntactic parallelisms: “The man dug up the dirt and sees: in the hole, there is an old box, it means that he found a treasure”. An important role in the transmission of rapidly developing events in such constructions is acquired by verbs – predicates, receiving logical stress and thus occupying a fixed place in the constructions: “The man began to shout. The old woman is shouting, making the sign of the cross.”

Diminutive forms of words, repetitions, and paronomasia act as the main means of expression. All of them are subordinated to a single goal – to create an emotional (approving or negative) characterization of events or characters. The diminutive form of words (“*melnichka*”, “*muzhichok*”, “*starichok*”, “*zhenka*”) can not only characterize an object or subject of action but also cause a certain emotional mood in the listener, while the expressive direction includes the most diverse spectrum feelings – from affectionate, diminutive to ironic and even derogatory.

Repetitions (“sat – sat”; “black – black”) strengthen the semantics of the word, in these cases the action and feature of the object. Usually, the narrator uses the figure of repetition when an additional semantic accentuation is attributed to the phenomenon.

Paronomasia (“Yet when he settled down on his side and began to doze, the voice cried again: “I will fall-aa-ll, and even so, I will fall-aa-ll!”; “Bulyh-ta and on the water”) gives the phrase a figurativeness when comparing randomly consonant words and contributes to the ability to establish their semantic or semantic associations, hint at them.

Conclusion

1. A brief analysis of the texts showed that the old-timers’ pobyvalshchina of the Tobolsk Irtysh Land is characterized by traditions characteristic of different genres of oral and prose narration.

2. A pobyvalshchina as a work of oral folk art, not being voluminous in its format and homogeneous in nature, strives for ideological and artistic unity, which is manifested in its various elements.

3. The lack of a sufficiently substantiated definition of the pobyvalshchina is explained by its genetic connection, and often by the presence of transitional forms, with other genres. These facts became the reason for the emergence of different definitions of the term, classifications, and genre correlation of prose works, designated by the term “pobyvalshchina”.

4. The semantic distancing of the term pobyvalshchina from its textbook meaning is a case of not only its occasional use, but also a deliberate desire to isolate a specific form of nonfictional prose, widespread in the territory of the Tobolsk Irtysh Land, from related genres – byvalshchina and bylichka. Occasional use of the term is permissible as a working term. In this case, the search for a conventional means of expression that does not contradict the conceptual status of the term “pobyvalshchina” accepted in science should be carried out considering the breadth of the thematic spectrum of all forms of oral prose of nonfictional genres.

5. We assume that the conceptual apparatus of classical folklore studies currently needs to be corrected and supplemented. Specifically, the concepts, which are designed to consider the connection between the period of creation of works of oral folk art, their development, and functioning in modern postindustrial society.

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